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FIFTY YEARS OF PAINTING IN CANADA

1900 1950

OCT. – NOV., 1949

THE ART GALLERY OF TORONTO

IT'S YOUR GALLERY

FIFTY YEARS OF PAINTING IN CANADA

OCT. - NOV., 1949

THE ART GALLERY OF TORONTO

ACKNOWLEDGMENT

THIS exhibition ushers in the Gallery's fiftieth year of activity and nothing could be more appropriate as an opening exhibition than one which surveys the development of painting in Canada during these fifty years.

Although the Gallery was founded in 1900, it was not until 1911 that "The Grange" became Gallery property. From 1900 to 1916 it held occasional exhibits as the guest, first of the Ontario Society of Artists and later of the Central Branch of The Toronto Public Library on College Street.

The three south galleries, with a connecting link to the Grange House, were opened in 1918, to be followed in 1926 by the construction of the Leonard and Fudger Galleries, the Sculpture Court and the Print Room. The Eaton Gallery and the Wood Gallery were added in 1934. All this was made possible by the subscriptions of private citizens together with the active interest and the contributions of the Council of the City of Toronto.

In the fifty years the Gallery has placed in its collection over five hundred paintings, both oils and water colours, by Canadian artists, all of which have been acquired through the generosity of friends. Even with this collection the Gallery finds it necessary, in making this survey, to call upon other institutions and private individuals to round out its presentation. Without their unfailing co-operation the active exhibition programme so characteristic of The Art Gallery of Toronto over the years would be impossible, and all Gallery members and visitors owe them infinite gratitude and thanks.

It is your Council's firm conviction that this policy of presenting exhibitions covering a wide range of interest and brought together chiefly through loans is far better calculated to serve the citizens of Toronto than any static hanging of our own collection.

In spite of the fact that painting is probably one of the most individual arts, it is still inextricably bound up with the activities of the society in which it occurs, and the possibilities for its display are inexhaustible. We feel that these exhibitions should be provocative and we start the Gallery's Jubilee Year by presenting a survey of painting in Canada from a point of view which, we hope, will arouse further study and interest by student and general public alike.

HAROLD C. WALKER,
President.

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INTRODUCTION

FIFTY years ago, Mr. George A. Reid and Sir Edmund Walker, with their associates, succeeded in establishing a committee which in a short time developed into the Council of The Art Museum of Toronto, now the Art Gallery of Toronto. This exhibition is a survey of the development of painting in Canada which has paralleled the growth of the Gallery since this event.

With such a survey as this as our objective, certain limitations had to be imposed. The *first* of these concerned representation: obviously it is impossible to show the work of all painters at any period and in this case the work done 50 years ago was, for its time, as important as contemporary work is for us, so that the natural tendency to increase the showing of later, at the expense of the earlier work, had to be resisted. *Secondly*, the emphasis had to be on trends rather than on individuals for in the nature of things painters are affected by the issues of their time no matter how much individuality they may bring to their work. *Thirdly*, the fact that a certain work by a certain man at a certain time fell, in our opinion, into a certain category does not imply that the man or his work is to be so labelled forever.

Except in the cases of The War Records and of J. W. Morrice and J. E. H. MacDonald, only one work by any painter is included, and it follows that no indication can be given of his development. We therefore chose an example of his mature style wherever possible. One fact should not be overlooked—the continual stimulation from abroad which occurs in two ways: by Canadians returning from study and by the continuous arrival of trained painters to settle in Canada.

This exhibition is exploratory and is presented as objectively as possible, but we are fully conscious that our opinions may be challenged and we hope that such challenges will result in additional exploration and continued study by others as well as by ourselves.

OXEN DRINKING
Horatio Walker, R.C.A.
1858-1938

THE FERRY, QUEBEC
J. W. Morrice, R.C.A
1865-1924

1900 - 1912

THE new century opened with the Royal Canadian Academy of Art and the Ontario Society of Artists firmly established in the minds of student and public alike as the founts of knowledge in Canada. Both had organized schools and both were exhibiting societies. Most of the leading painters, especially the more senior, represented the British tradition, but this tradition had been touched by developments in Holland and in France, which also had their exponents here. Within a short time a few Canadian students returning from abroad brought with them, whether consciously or not, the direct impact of impressionism (already thirty years old), introducing this third factor on the scene.

Art magazines with their new facilities for colour reproduction began to play their part at the turn of the century and, along with exhibitions, have tended to lessen the time lag between originating and receptive centres like Paris and Toronto respectively.

The following artists were: (a) Trained abroad before practising in Canada: William Brymner, Maurice Cullen, Edmond Dyonnet, Sir Wyly Grier, J. W. Morrice, A. Suzor-Coté. (b) Trained both in Canada and abroad: Arthur Crisp, Robert F. Gagen, G. A. Reid, John Russell, Homer Watson. (c) Trained in Canada and travelled abroad: F. S. Challener, C. W. Jefferys, Horatio Walker.

In all cases measurements are in inches with height preceding width.

1 **BRYMNER, WILLIAM 1855—1925**
The Weaver
Oil on canvas, 23½ x 24—Dated 1910
Lent by the Museum of the Province of Quebec

2 **CHALLENER, F. S. 1869—**
Haying
Oil on canvas, 37 x 43—Signed and dated 1911
Lent by Mrs. T. W. Hollwey, Toronto

3 **CRISP, ARTHUR 1881—**
Sisters
Oil on canvas, 40 x 50—Signed
Lent by The Hamilton Club, Hamilton

4 **CULLEN, MAURICE 1866—1934**
Old Houses, Montreal
Oil on canvas, 24 x 34—Signed. Painted 1897
Lent by the Montreal Museum of Fine Arts

5 **DYONNET, EDMOND 1859—**
Portrait of Thomas Carli
Oil, 45¼ x 36—Signed
Lent by the Montreal Museum of Fine Arts

6 **GAGEN, ROBERT F. 1848—1926**
At the Foot of the Cliffs
Oil on canvas, 29 x 40—Signed
In the collection of the Art Gallery of Toronto

7 **GRIER, SIR EDMUND WYLY 1862—**
The Master of Northcote
Oil, 28¼ x 23—Signed and dated 1911
Lent by The National Gallery of Canada

8 **JEFFERYS, C. W. 1869—**
Western Sunlight
Oil, 35¼ x 57¾—Signed and dated 1911
Lent by The National Gallery of Canada

9 **MORRICE, J. W. 1865—1924**
The Dufferin Terrace, Quebec
Oil on canvas, 23¼ x 28¾—Signed. Painted 1911
Lent by The Mount Royal Club, Montreal

10 **MORRICE, J. W. 1865—1924**
The Ferry, Quebec
Oil on canvas, 24 x 32—Signed. Painted ca. 1900
Lent by The National Gallery of Canada

11 **REID, G. A. 1860—1947**
Pioneer Ploughing
Oil on canvas, 30 x 36—Painted 1909
Lent by The Perkins Bull Collection

12 **RUSSELL, JOHN 1879—**
Still Life
Oil on canvas, 20 x 25¾—Signed and dated 1909
Lent by Carroll Galleries, Toronto

13 **SUZOR-COTÉ, A. 1869—1937**
Street Scene, Arthabaska, Quebec
Oil on canvas, 22 x 29—Signed and dated 1910
Lent by the Toronto Club

14 **WALKER, HORATIO 1858—1938**
Oxen Drinking
Oil, 47½ x 35½—Signed
Lent by The National Gallery of Canada

15 **WATSON, HOMER 1855—1936**
The Lone Cattle Shed
Oil, 18 x 24—Painted 1894
Lent by Mrs. N. W. Rowell, Toronto

1912 - 1919

IN THE good days before the first World War, Canadian students went more and more to Paris and travelled in Europe, returning with first hand knowledge of things they had seen first in the new picture magazines. This was the time when printers were developing their art departments to meet the new opportunities opened by technical advances in printing and new ideas in the whole field of advertising. Although the war at first checked this, it later accelerated it, and stimulated our national pride and our consciousness of our intimate relationship with Europe and the United States. The painters felt this stimulus and although the work of the senior men was not much affected, two developments took place: A fresh viewpoint (continental in its source) was directed toward Canada as a subject and, while the natural wild landscape of Canada had always been of interest to painters, it was viewed through new eyes and with a new passion. Secondly, this movement was scarcely under way when the Government commissioned a number of painters for the Canadian War Records to work both at home and abroad.

The following artists were: (a) Trained abroad before practising in Canada: Arthur Lismer, F. H. Varley, Maurice Cullen. (b) Trained both in Canada and abroad: J. W. Beatty, Clarence A. Gagnon, Arthur Heming, A. Y. Jackson, Franz Johnston, David Milne, Curtis Williamson. (c) Trained solely in Canada: F. H. Brigden, Tom Thomson.

THE JACK PINE
Tom Thomson
1877-1917

EVENING ON THE
NORTH SHORE
Clarence A. Gagnon, R.C.A.
1881-1942

20 BEATTY, J. W. 1869—1941
"Canada Camp", Chateau de la Haie
Oil on canvas, 25 x 30—Signed. Painted ca. 1917
Lent by The National Gallery of Canada

21 BRIGDEN, F. H. 1871—
Morning in the Valley
Oil on canvas, 30 x 36—Signed. Painted 1912
Lent by C. W. Tobey, Esq., Collingwood

22 CULLEN, MAURICE 1866—1934
Bombing Area, Seaford
Oil on canvas, 38 x 44—Signed and dated 1918
Lent by The National Gallery of Canada

23 GAGNON, CLARENCE A. 1881—1942
Evening on the North Shore
Oil on canvas, 29½ x 31¼—Signed. Painted 1916
Lent by The National Gallery of Canada

24 HEMING, ARTHUR 1870—1940
Shooting the Rapids
Oil on canvas, 39⅛ x 29½—Signed
Lent by the Royal Ontario Museum of Zoology

25 JACKSON, A. Y. 1882—
Angres
Oil on canvas, 34 x 44—Signed and dated 1918
Lent by The National Gallery of Canada

26 JOHNSTON, FRANZ 1888—1949
A Northern Night
Tempera on paper board, 30⅛ x 29½—Signed and dated 1917
Lent by The National Gallery of Canada

27 LISMER, ARTHUR 1885—
The Olympic with Returned Soldiers
Oil on canvas, 48 x 64
Lent by The National Gallery of Canada

28 MILNE, DAVID B. 1882—
Boston Corner
Oil on canvas, 19¼ x 25¼—Painted 1917
Lent by The National Gallery of Canada

29 THOMSON, TOM 1877—1917
The Jack Pine
Oil on canvas, 50¼ x 55—Painted 1917
Lent by The National Gallery of Canada

30 VARLEY, F. H. 1881—
Gipsy Head
Oil on canvas, 24¼ x 20—Signed. Painted ca. 1915
Lent by The National Gallery of Canada

31 VARLEY, F. H. 1881—
The Gas Chamber at Seaford
Oil on canvas, 44 x 56—Signed and dated 1918
Lent by The National Gallery of Canada

32 WILLIAMSON, CURTIS 1867—1944
The Red Girl
Oil on canvas, 35 x 27—Signed and dated 1918
Lent by Joseph H. Bauer, Esq., Waterloo

UPPER OTTAWA,
NEAR MATTAWA
Franklin Carmichael, R.C.A.
1890-1945

OLD HOUSE AT
PARRY SOUND, ONTARIO
A. J. Casson, O.S.A.
1898-

1919 - 1931

BY 1919 most Canadian soldiers and artists were back at home and committed to their role of building a new Canada.

The Museum of Fine Arts, Montreal, was in its new premises (built in 1912). The Art Gallery of Toronto had built its three first galleries in 1918, to be followed by the much larger additions in 1926, and The National Gallery had achieved a new respect for its share in the War Records project.

Never before was there such an inviting opportunity for Canadian painters to exhibit their work and never before was there such a variety of viewpoints to exhibit. Young painters appeared, chiefly in Montreal and Toronto, but also scattered all over Canada . . . all fired with a new enthusiasm for the world immediately around them.

One result of this new activity was the founding of new professional societies: The Canadian Society of Painters in Water Colour and the Sculptors' Society of Canada were both organized on a Dominion wide basis (1925 and 1928 respectively); the Group of Seven (1919) was a much less formal but no less active association which from its beginning invited (and usually obtained) violent controversy.

The following artists were (a) Trained abroad before practising in Canada: Archibald Barnes, Arthur Lismer, Dorothy Stevens, Alphonse Jongers. (b) Trained both in Canada and abroad: Franklin Carmichael, Emily Carr, Charles Comfort, L. L. FitzGerald, F. S. Haines, Lawren Harris, Prudence Heward, E. H. Holgate, Y. McK. Housser, A. Y. Jackson, Marion Long, Manly MacDonald, L. Torrance Newton, Geo. Pepper, W. J. Phillips, A. H. Robinson. (c) Trained solely in Canada: Bertram Brooker, A. J. Casson, Mabel May, Herbert S. Palmer.

40 BARNES, ARCHIBALD 1887—
Havana
Oil on canvas, 30 x 40—Signed
Lent by the Artist

41 BROOKER, BERTRAM 1888—
Resolution
Oil on canvas, 24 x 30—Signed and dated
Lent by the Artist

42 CARMICHAEL, FRANKLIN 1890—1945
Upper Ottawa, near Mattawa
Oil, 40 x 48—Signed and dated 1924
Lent by The National Gallery of Canada

43 CARR, M. EMILY 1871—1945
Indian Church
Oil on canvas, 42¼ x 26¾—Signed
Lent by C. S. Band, Esq., Toronto

44 CASSON, A. J. 1898—
Old House at Parry Sound, Ontario
Oil on canvas, 37 x 45—Painted 1930
Lent by the Fine Arts Department, International Business Machines Corporation, New York

45 COMFORT, CHARLES 1900—
Louise
Oil on canvas, 20 x 24—Signed. Painted 1927
Lent by the Artist

46 FITZGERALD, L. L. 1890—
Doc Snider's House
Oil, 29½ x 33¼—Signed and dated 1931
Lent by The National Gallery of Canada

47 HAINES, F. S. 1879—
A Beech Tree
Oil on canvas, 48 x 40—Signed
Lent by the Artist

48 HARRIS, LAWREN 1885—
Afternoon Sun, Lake Superior
Oil on canvas, 40½ x 50¼—Signed and dated 1924
Lent by The National Gallery of Canada

49 HEWARD, PRUDENCE 1896—1947
Rollande
Oil on canvas, 54½ x 30½—Signed. Painted 1929
Lent by The National Gallery of Canada

50 HOLGATE, E. H. 1892—
The Lumberjack
Oil on canvas, 26 x 21½—Signed. Painted 1926
Lent by the Women's Conservation Art Association, Sarnia

51 HOUSSER, Y. McK. 1898—
Evening, Nipigon River
Oil on beaverboard, 24½ x 30—Signed.
Lent by The National Gallery of Canada

52 JACKSON, A. Y. 1882—
Georgian Bay, November
Oil on canvas, 25⅝ x 32—Signed
Lent by Hart House, University of Toronto

53 JONGERS, ALPHONSE 1872—1945
Portrait of Madame Roger Maillet
Oil on canvas, 20 x 24—Signed and dated 1925
Lent by Madame Maillet, Montreal

54 LISMER, ARTHUR 1885—
October on the North Shore
Oil on canvas, 48 x 64—Signed and dated 1944
Lent by The National Gallery of Canada

55 LONG, MARION 1882—
Green Bracelet
Oil on canvas, 25 x 30—Signed. Painted 1931
Lent by the Artist

56 MACDONALD, J. E. H. 1873—1932
The Lake, October Evening
Oil on canvas, 21 x 26—Signed. Painted ca. 1920–1
Lent by J. S. McLean, Esq., Toronto

57 MACDONALD, J. E. H. 1873—1932
Leaves in the Brook
Oil on canvas, 26 x 25—Signed and dated 1919
Lent by Dr. Arnold D. Mason, Toronto

58 MACDONALD, MANLY 1889—
Fishermen, Lake Ontario
Oil, 36 x 30—Signed
Lent by The National Gallery of Canada

59 MAY, H. MABEL 1884—
Birch Trees - Autumn
Oil on canvas, 26 x 30—Signed
Lent by The Canadian National Exhibition Association

60 PALMER, HERBERT S. 1881—
The Goat Farm
Oil on canvas, 38 x 44—Painted 1922
Lent by the Artist

61 PEPPER, GEORGE 1903—
Totem Poles, Kitwanga
Oil, 36 x 28—Signed
Lent by The National Gallery of Canada

62 PHILLIPS, W. J. 1884—
Lake of the Woods
Water Colour, 19½ x 14⅛—Signed and dated 1922
Lent by The Canadian National Exhibition Association

63 ROBINSON, A. H. 1881—
Melting Snows, Laurentians
Oil, 27⅛ x 33¼—Signed and dated 1922
Lent by The National Gallery of Canada

64 STEVENS, DOROTHY 1888—
Portrait of Mrs. A. H. C. Proctor
Oil on canvas, 44 x 32½—Signed
Lent by Mr. and Mrs. A. H. C. Proctor, Toronto

MORNING SUN
Frank Hennessey
1893-1941

CHARLOTTE
Jack Humphrey
1901-

1931 - 1939

WHETHER or not this venturesome spirit was part of the good times, it is certain that by 1931, after some years of depression, it was much less evident. In 1933 the Group of Seven transformed itself into the Canadian Group of Painters and shortly after, paintings by the new society's members began to appear in the exhibitions of the older societies and the artists themselves became members and often officers. There seemed to be no longer anything serious enough to quarrel over and yet, as the international scene darkened, a new and challenging counter-movement appeared. The school of Paris was familiar enough to Canadian painters through exhibitions and through the magazines but now younger painters, either immigrants or those returning home, began exhibiting works which owed little or nothing to Canadian tradition and were based on a new lesson learned in Europe. Other painters took up the tale, and by 1939 had won sufficient recognition to affect the aspect of any important exhibition. At the same period an increased interest in the native crafts of Quebec, among them the naive or untutored painting of votive pieces, focused attention on the contemporary work of naive painters, particularly in Murray Bay.

The following artists were: (a) Trained abroad before practising in Canada: André Biéler, Fritz Brandtner, Paraskeva Clark, Peter Haworth, John Lyman. (b) Trained both in Canada and abroad: John Alfsen, Stanley M. Cosgrove, Jack Humphrey, Louis Muhlstock, L. A. C. Panton, Goodridge Roberts. (c) Trained in Canada, travelled abroad: Carl Schaefer. (d) Trained solely in Canada: Frank Hennessey.

70 ALFSEN, JOHN M. 1902—
Negro Minstrel
Oil on canvas—41 x 33
Lent by the Artist

71 BIÉLER, ANDRÉ 1897—
Après La Messe
Water Colour, 22 x 26—Signed and dated 1939
Lent by the Museum of the Province of Quebec

72 BOUCHARD, MARIE CECILE
Still Life
Oil on canvas, 14 x 18—Signed
Lent through courtesy of Mrs. G. Blaikie.

73 BOUCHARD, S. MARIE
Flowers
Oil on canvas, 15 x 18⅛—Signed
Lent through courtesy of Mrs. G. Blaikie.

74 BRANDTNER, FRITZ 1896—
The Riders
Water Colour, 18⅛ x 24¼—Signed and dated 1939
In the Collection of the Art Gallery of Toronto

75 CHAMPAGNE, IDA C.
Deer Hunting
Oil on board, 11⅛ x 13⅛
Lent through courtesy of Mrs. G. Blaikie.

76 CLARK, PARASKEVA 1898—
The Bush
Oil on canvas, 30 x 27—Signed and dated 1938
Lent by J. S. McLean, Esq., Toronto

77 COSGROVE, STANLEY M. 1911—
Portrait de Jeune Femme
Oil on board, 26 x 20—Signed. Painted 1939
Lent by the Museum of the Province of Quebec

78 DESCHENES, A.
Royaume des Fees
Oil on canvas, 10 x 21⅛—Signed
Lent through courtesy of Mrs. G. Blaikie.

79 HAWORTH, PETER 1887—
Murray River Valley
Oil on canvas. Signed. Painted 1938-39
Lent by the Artist

80 HENNESSEY, FRANK 1893—1941
Morning Sun
Oil on canvas, 28 x 36—Dated 1934
In the Collection of the Art Gallery of Toronto

81 HUMPHREY, JACK 1901—
Charlotte
Oil on canvas on 3-ply wood, 24 x 20—Signed. Painted 1939
In the Collection of the Art Gallery of Toronto

82 LYMAN, JOHN 1886—
Still Life on Table
Oil on board, 16 x 20—Signed
Lent by the Dominion Gallery, Montreal

83 MUHLSTOCK, LOUIS 1904—
Ste. Famille Street, Wet Day
Oil on canvas, 26 x 30—Signed and dated 1939
Lent by Mrs. I. H. Weldon, Toronto

84 PANTON, L. A. C. 1894—
Grandeur Nigh to Dust
Tempera on masonite, 48 x 25—Signed and dated 1938
Lent by the Arts and Letters Club, Toronto

85 ROBERTS, GOODRIDGE 1904—
The Coral Tablecloth
Oil on canvas, 30 x 38—Signed
Lent by the Dominion Gallery, Montreal

86 SCHAEFER, CARL 1903—
Ontario Farm House
Oil on canvas, 42 x 49—Signed and dated 1934
Lent by Mr. and Mrs. Bertram Tate, Toronto

Numbers 72, 73, 75 and 78 are paintings by self-taught artists now at work in the Province of Quebec.

1939 - 1949

THE last ten years of war and readjustment are so close that any final assessment to-day is out of the question. The slowed pulse of the depression years was not stirred by war itself—indeed painters very seldom are, even if the demand for their work is greater and their opportunities are made wider. The majority before the war were landscape painters and in this respect the war did not greatly touch them; even those who became war artists were stirred by new landscapes rather than by the people in them, and for those who remained at home the scene was unchanged so that they were free to pursue their own interests undisturbed. Of the younger established painters, those selected to compile the war records were this time integrated into the various arms of the Service, each of which had its own pressures, and they went with them to every major theatre.

The remainder, for the most part those who had looked to Europe rather than to Canada for their elements of design, found themselves cut off from their sources and in consequence had an opportunity for assimilation. All three groups are, like the rest of us, still trying to find a new sound basis for work in an environment which from day to day presents new and menacing problems.

The following artists were (a) Trained abroad before practising in Canada: Kenneth Forbes, Michael Forster, Lawren Harris, Jr., W. A. Ogilvie. (b) Trained both in Canada and abroad: Bertram C. Binning, Paul-Émile Borduas, Charles Comfort, Cleeve Horne, Henri Masson, Alfred Pellan, R. W. Pilot, Marian Scott. (c) Trained in Canada, travelled abroad: Pegi Nicol MacLeod, Jack Nichols, Carl Schaefer, J. G. de Tonnancour, R. York Wilson. (d) Trained solely in Canada: Franklin Arbuckle, J. S. Hallam, W. A. Winter.

BOMBED HOUSES -
CAEN, NORMANDY
W. A. Ogilvie
1001-

SHIPS IN CLASSICAL CALM
B. C. Binning
1000-

90 ARBUCKLE, FRANKLIN 1909—
Saturday Night
Oil, 35 x 40—Signed and dated 1939
Lent by the Artist

91 BINNING, BERTRAM C. 1909—
Ships in Classical Calm
Oil on board, 32 x 40⅛—Signed and dated 1948
Lent by The National Gallery of Canada

92 BORDUAS, PAUL-ÉMILE 1905—
La Cavale Infernale
Oil on canvas, 15¾ x 18½—Signed and dated 1943
Lent by M. Luc Choquette, Montreal

93 COMFORT, CHARLES 1900—
Portrait of Major W. A. Ogilvie, M.B.E.
Water Colour, 31 x 33—Signed and dated 1948
Lent by The National Gallery of Canada

94 FORBES, KENNETH 1894—
Fred H. Brigden
Oil on canvas, 41 x 33⅜—Signed and dated 1944
Lent by the Young Men's Christian Association, Toronto

95 FORSTER, MICHAEL 1907—
Section of Interior Offices, U-Boat Pens, Brest
Gouache and crayon on paper, 26¼ x 35—Signed and dated 1945
Lent by The National Gallery of Canada

96 HALLAM, J. S. 1899—
Varnishing Day
Oil on canvas, 24 x 30—Signed
Lent by the Artist

97 HARRIS, LAWREN P. 1910—
Project
Oil on canvas, 36 x 30—Dated 1947
Lent by the Artist

98 HORNE, CLEEVE 1912—
Portrait of Dr. R. I. Harris
Oil on canvas, 38 x 30—Signed and dated 1942
Lent by Dr. R. I. Harris, Toronto

99 MASSON, HENRI 1907—
Rocks in a Gully
Oil on canvas, 18 x 22—Signed
Lent by H. O. McCurry, Esq., Ottawa

100 MACLEOD, PEGI NICOL 1904—1949
Navy Canteen, New York City
Water Colour, 22½ x 30—Signed. Painted 1944
In the Collection of the Art Gallery of Toronto

101 NEWTON, LILIAS TORRANCE 1896—
Portrait of Frances Loring, R.C.A.
Oil on canvas, signed, 25 x 24 Painted ca. 1942
Lent by Miss Florence Wyle, Toronto

102 NICHOLS, JACK 1921—
Mess Deck
Oil on canvas, 34 x 50—Signed and dated 1946
Lent by The National Gallery of Canada

103 OGILVIE, W. A. 1901—
Bombed Houses
Oil on canvas, 24 x 30—Signed. Painted 1944
Lent by The National Gallery of Canada

104 PELLAN, ALFRED 1906—
Femmes d'une Pomme
Oil on canvas, 63 x 51—Signed. Painted ca. 1947
Lent by the Artist

105 PILOT, R. W. 1898—
The Levis Ferry, Quebec
Oil, 28 x 36—Dated 1949
Lent by the Artist

106 SCHAEFER, CARL 1903—
Bull's Eye, Night Exercise, From Flying Control
Water Colour, 24 x 34—Signed. Painted 1943
Lent by The National Gallery of Canada

107 SCOTT, MARIAN 1906—
Fossils
Oil on board, 20 x 24—Signed and dated 1946
Lent by the Artist

108 TONNANCOUR, JACQUES G. DE 1917—
Black Table and Rubber Plant
Oil on canvas, 33½ x 45—Signed and dated 1948
In the Collection of the Art Gallery of Toronto

109 WILSON, R. YORK 1907—
Welfare Worker
Oil on canvas, 36 x 30—Signed. Painted 1940
Lent by the Artist

110 WINTER, W. A. 1909—
Country Bedroom
Oil on upson board, 30 x 24—Signed and dated 1944
In the Collection of the Art Gallery of Toronto

LIBRARY